DESCRIPTIVE COMMENTS

Modern Dances

No. 1. POLKA

The *Polka* (*pulka* in Bohemia, where it originated in 1830), is always in 2-4 time, and in an art development such as is this *Miniature*, it finds a richer working-out of its usual rhythmic scheme.

In this sprightly and joyous example, which in accord with the peasant origin of the dance has a direct folk tune quality, we find an elegance and charm hardly expected of such dances. The *Polka*, rhythmically akin to the Schottisch, has variants in the shape of the polka-mazurka (slower in tempo) and the polka-redowa (faster).

No. 2. TYROLEAN (Laendler)

The Laendler is an instrumental dance, the German country waltz, which is the real father of the waltz, in 3-4 or 3-8 time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne*. The character of the dance is that of innocent pleasure and naive grotesqueness, and in keeping with its frolicsome humor it has a unison melody of spontaneous and pleasing tone-sequence, free and flowing. Roguish jollity is the keynote of its interpretation. In the *secondo* the first *a tempo* introduces a counter-melody which serves to add a deeper and more soulful quality of sentiment to its triple rhythms.

No. 3. VALSE ÉLÉGIAQUE

This waltz is of a type quite opposite to that of the joyous and boisterous *Laendler;* it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture—an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiaque* might be considered a gentler and more tenderly spoken sister of the sinister Waltz of the Dead by Liszt, or the *Dance Macabre* by Saint-Saëns.

No. 4. TARANTELLA (Italy)

The *Tarantella* was originally a wild dance of the lower order in Sicily and the Tarantine (whence the name), in southern Italy, and was formerly held to be a cure for tarantism, a form of St. Vitus dance, due to tarantula-bite. Its rapid tempo and effect have led to its cultivation as an art-form, and many brilliant examples for all instruments testify to its popularity. This *Tarantella*, a swift, running dance in 6-8 time is absolutely in character: it has melodic strength and grace; the *allegro con fuoco* in which it is written moves at an ever increasing rate of speed; and there is the effective contrast, emphasized by the *secondo*, of the irregularly alternating major and minor modes. Even the characteristic Neapolitan sixth is not omitted. It has to the full the dash and brilliancy its style demands.

No. 5. CSÁRDÁS (Hungary)

The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character and its form is invariable: a slow plaintive song movement (*Lassu*), in 4-4 time, succeeded by a fiery allegro (*Friss*), the dance proper, in 2-4. Here the contrast between the sombre melancholy of the introduction with its soft cymbal beats, and the wild and passionate dance measures that follow it with dashing abandon, is splendidly brought out. The piece is a genuine bit of *tzigane* inspiration..

No. 6. MAZURKA (Chopinesque)

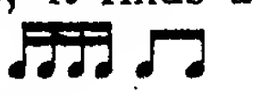
The *Mazurka* (*Masurek*), originally a Moravian national dance in 3-4 time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter (♩♪ | ♫♩♪) As a Polish peasant dance the *Mazurka* has a wild unbridled character, but some Polish composers, Chopin in particular, gave it a softer and more melancholy quality of appeal, imbuing it with the characteristic "Zal" (Weltschmerz) of the Poles. In this mazurka, a rich, modern harmonic base supports a melody of plaintive charm, one that seems a veritable dance-song, recalling the fact that the Polish national air, "Poland not as yet is vanquished" is a mazurka.

Modern Dances

No. 7. POLONAISE (Poland)

The *Polonaise* (It. *Polacca*) in 3-4 time, was originally a stately processional rather than a dance. The claim has been made that it was evolved out of the medieval Christmas carols which the Polish peasantry still sing. More probable is the authenticated statement that it was first used for the stately court defile of the Polish nobles when Henry III of Valois was crowned in Cracow in 1574. Its haughty, marked rhythms, its stately nobility have appealed creatively to many composers, Weber, Chopin, Liszt, etc. This composition is true to type in every essential. It has the beginning with the full measure; strong accent on first beat; the accompaniment rhythm () and the characteristic close on the third quarter, after accentuating the second quarter. And aside from these, it has a certain individual loftiness of concept; it seems to sing proudly the heroism and glory of a proud nation. F.H.M.

Polka

The *Polka* (*pulka* in Bohemia, where it originated in 1830), is always in 2/4 time, and in an art development such as is this *Miniature*, it finds a richer working-out of its usual rhythmic scheme (). In this sprightly and joyous example, which in accord with the peasant origin of the dance has a direct folk tune quality, we have four reprises of a four-measure period; one of an eight-measure period; and then once more revert to five reprises of the four-measure period. The *Polka*, rhythmically akin to the Schottisch, has variants in the shape of the polka-mazurka (slower in tempo) and the polka-redowa (faster).

F. H. M.

Polka

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso(♩ = 92–108)

mf leggiero

rall.
p

espr.

a tempo

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Polka

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩= 92 –108)

r. h.

Compass

l. h.

mf leggiero

p rall. a tempo

nf

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mf

p

espr.

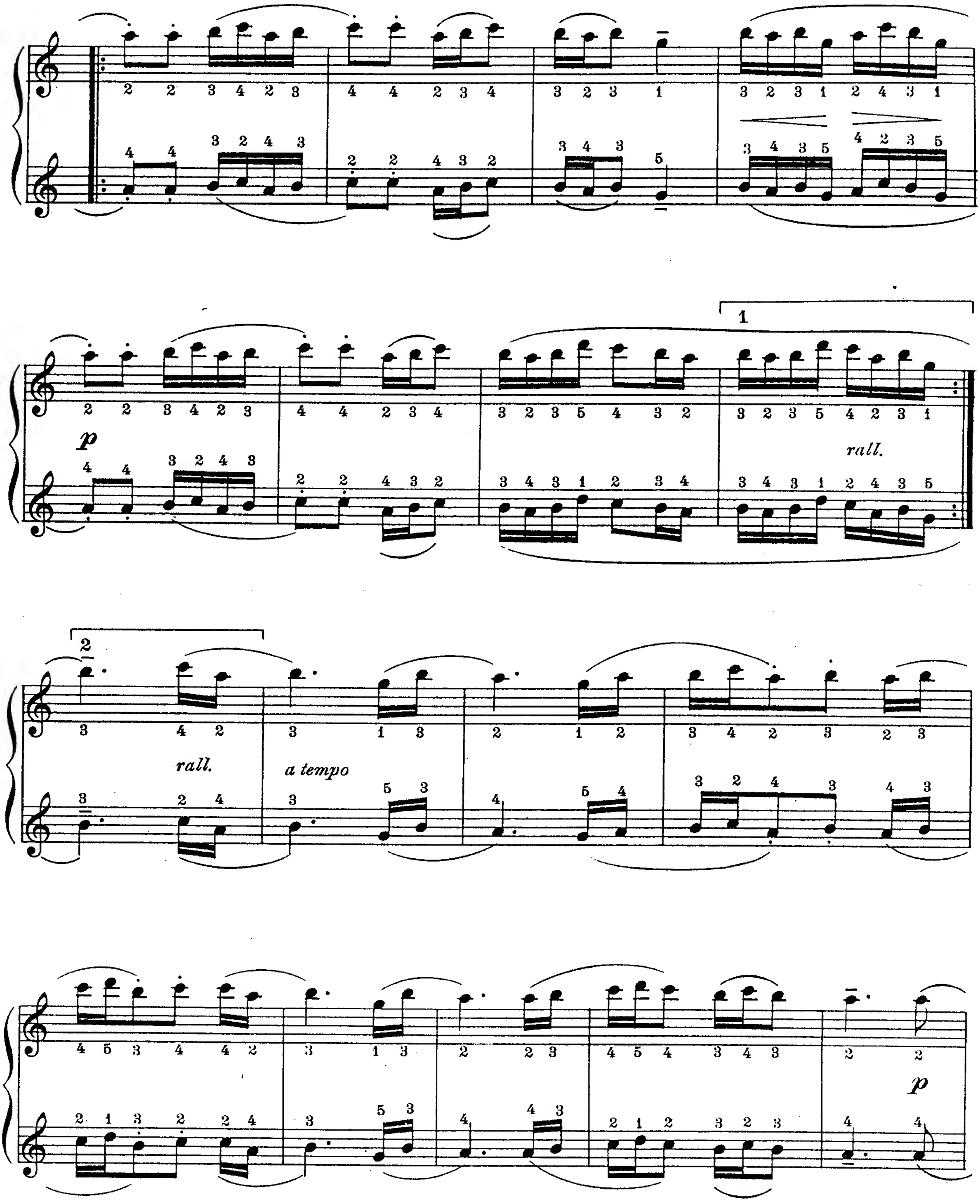
rall.

a tempo

rall.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻


1
p
rall.
rall.
a tempo
p

SECONDO

p

Ped. ✻

Ped. ✻ 5

rall.

a tempo

Ped. ✻

Ped. ✻

rall.

Ped. Ped. Ped. ✻ Ped. Ped. ✻

PRIMO

rall.

a tempo

rall.

Tyrolean

(Laendler)

The Laendler is an instrumental dance, the German country waltz, which is the real father of the waltz, in $^3/_4$ or $^3/_8$ time, at home on the banks of the Danube, in Bavaria, Styria and the Austrian Tyrol, whence come the French names *Styrienne* and *Tyrolienne*. The character of the dance is that of innocent pleasure and naive grotesqueness, and in keeping with its frolicsome humor it has a unison melody of spontaneous and pleasing tone-sequence, free and flowing. Roguish jollity is the keynote of its interpretation. In the *secondo* the first *a-tempo* introduces a counter-melody which serves to add a deeper and more soulful quality of sentiment to its triple rhythms.

F.H.M.

Tyrolean
(Ländler)

SECONDO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152 – 160)

f

Ped. Ped. Ped. Ped. Ped.

mp

marcato

Ped. Ped. Ped. Ped. Ped.

cresc.

dim.

rall.

a tempo

p espr.

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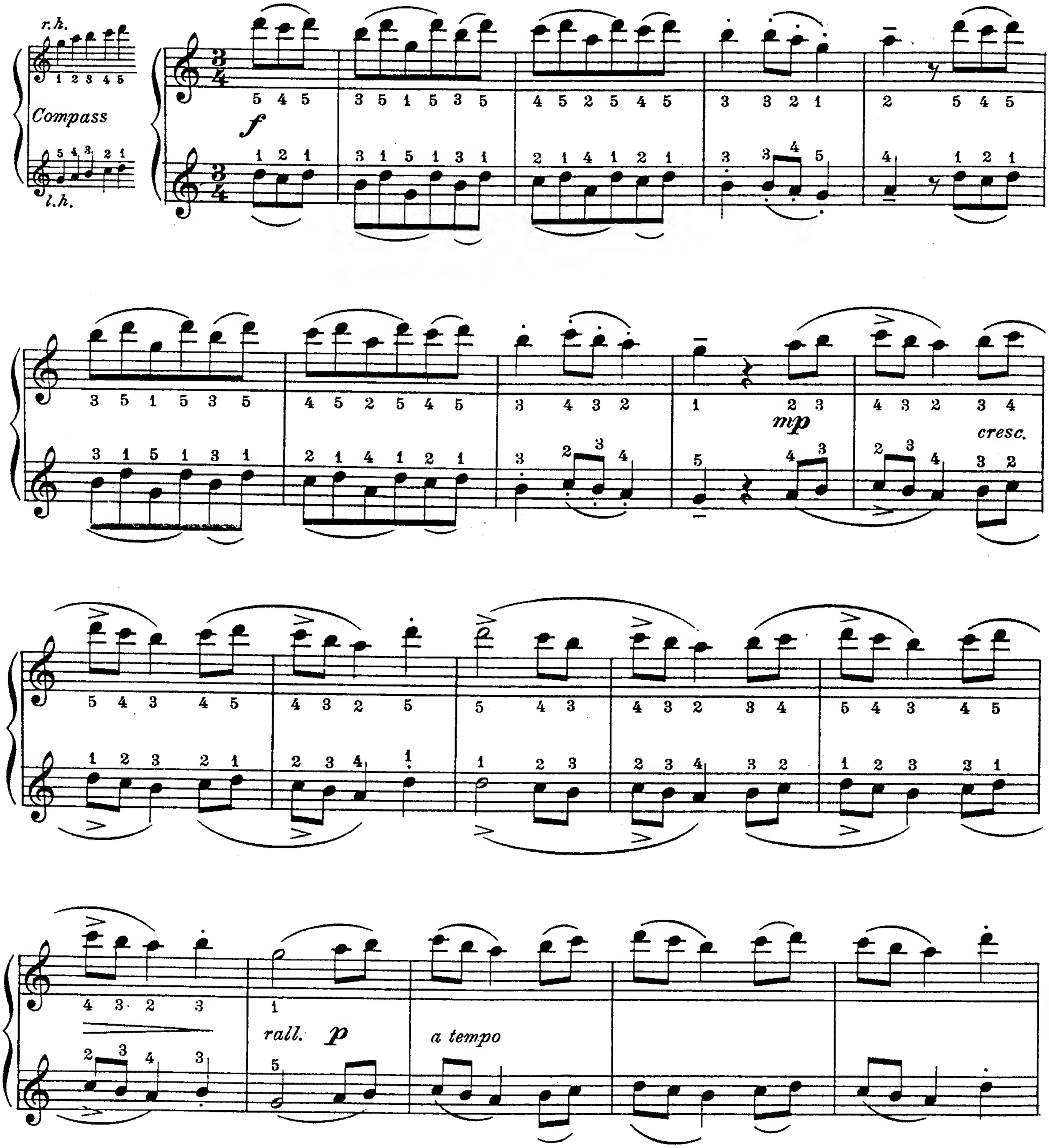
Tyrolean

(Ländler)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩ = 152–160)



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espr.

mf

dim.

a tempo

poco rall.

p dolce

f

mf

poco rall. ***p*** *a tempo*

f

SECONDO

sf f sf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

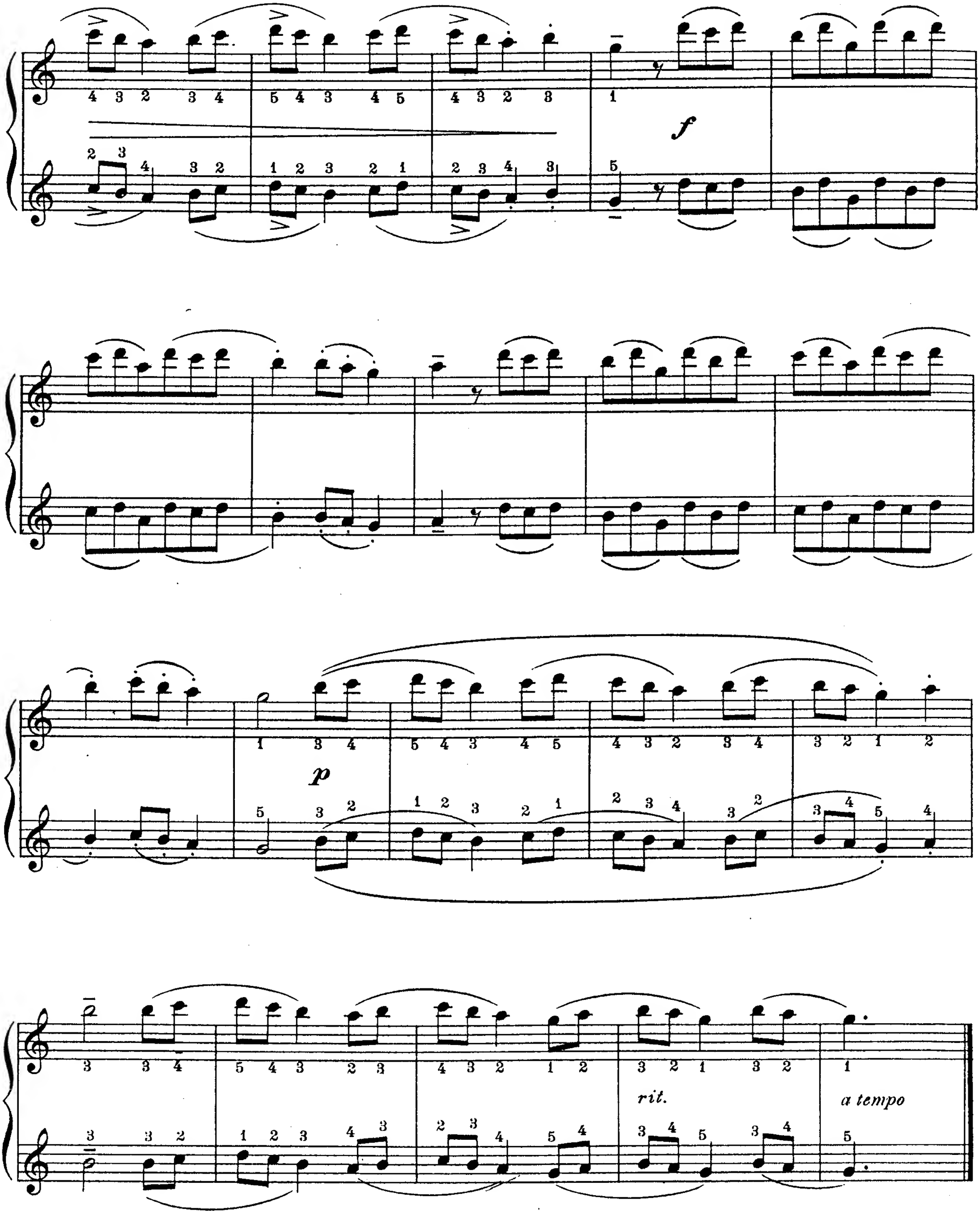
sf sf

Ped. Ped. Ped. Ped. ✻

p espr.

rit. a tempo sf

Ped. ✻


f
p
rit.
a tempo

Valse Élégiaque

This waltz is of a type quite opposite to that of the joyous and boisterous *Laendler;* it is likewise different from the usual waltz which expresses sensuous gayety. It employs its graceful tripart rhythm as a vehicle for the presentation of an appealing mood picture - an elegiac, sorrowing melody in the *primo* colored by the changing harmonic inflections of the *secondo* part. A thing of plaintive beauty, this *Valse Élégiaque* might be considered a gentler and more tenderly spoken sister of the sinister Waltz of the Dead by Liszt, or the *Dance Macabre* by Saint-Saëns.

F. H. M.

Valse Élégiaque

SECONDO

LEOPOLD GODOWSKY

Moderato (♩. = 66 – 76)

p espressivo *espr.* *rall.*

a tempo *rall.*

p a tempo *cresc.* *f* *rall.*

p a tempo *f* *sempre* *dim. e*

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Valse Élégiaque

PRIMO

LEOPOLD GODOWSKY

Moderato (𝅗𝅥. = 66 - 76)

r. h.

Compass

l. h.

mp espressivo

rall.

a tempo

rall.

a tempo

rall.

a tempo

f sempre dim. e

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con brio

rall.

p a tempo

più animato *f*

p leggiero

molto rall.

a tempo subito

molto rall.

a tempo

poco a poco rall.

PRIMO

con brio

rall

p a tempo

f più animato

pleggiero

molto rall.

a tempo subito

molto rall.

a tempo poco a poco rall.

SECONDO

a tempo *espr.* *f*

dim. e rall. *p a tempo*

f *sempre dim. e rall.* *p a tempo*

dim. e rall.

PRIMO

a tempo

f

dim. e rall.

p a tempo

cresc.

f

sempre dim. e rall.

p a tempo

dim. e rall.

Tarantella

(Italy)

The *Tarantella* was originally a wild dance of the lower orders in Sicily and the Tarantine (whence the name), in southern Italy, and was formerly held to be a cure for tarantism, a form of St. Vitus dance, due to tarantula-bite. Its rapid tempo and effect have led to its cultivation as an art-form, and many brilliant examples for all instruments testify to its popularity. This *Tarantella*, a swift, running dance in $^6/_8$ time is absolutely in character: it has melodic strength and grace; the *allegro con fuoco* in which it is written moves at an even increasing rate of speed; and there is the effective contrast, emphasized by the *secondo*, of the irregularly alternating major and minor modes. It has to the full the dash and brilliancy its style demands.

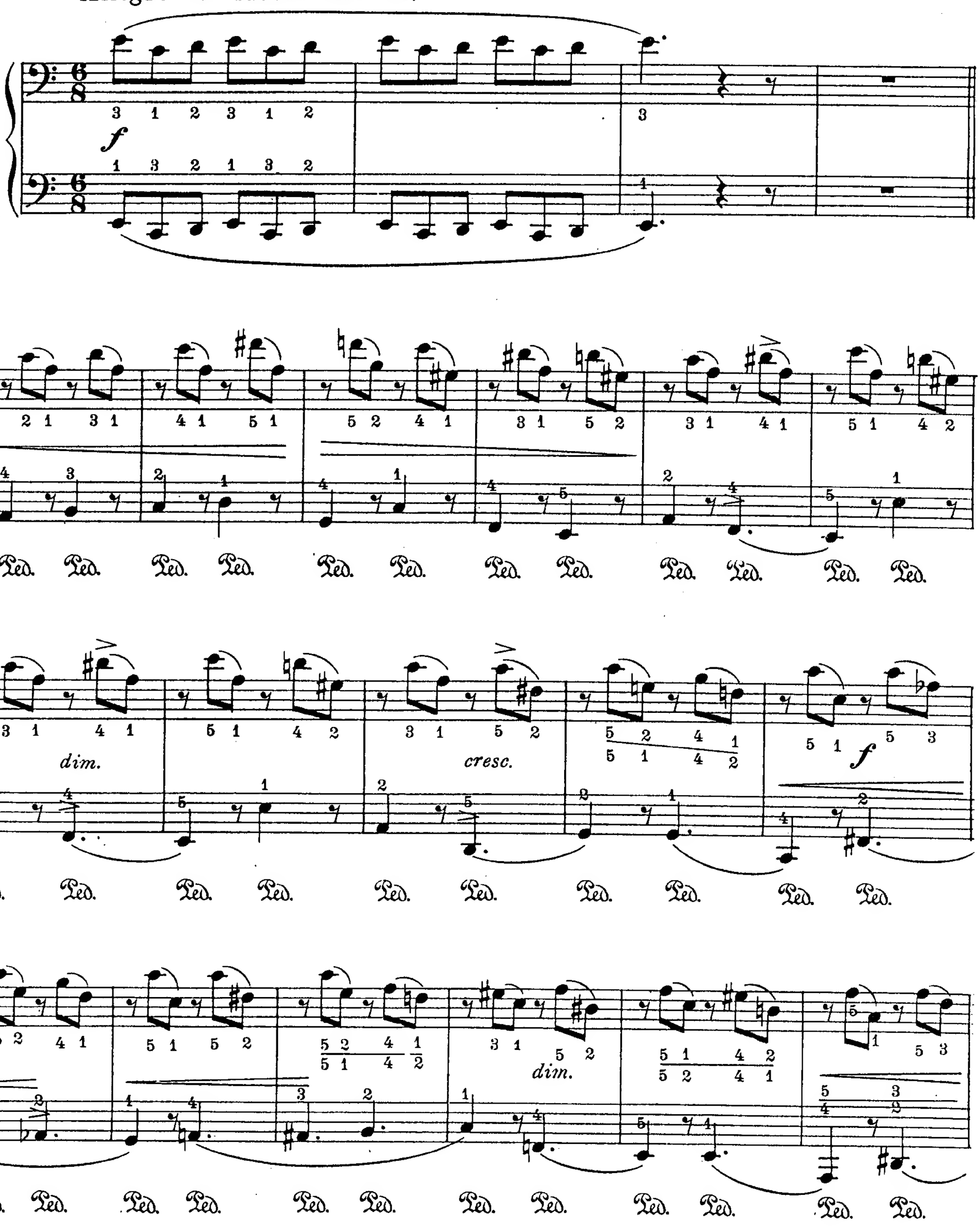
Tarantella

(Italy)

SECONDO

LEOPOLD GODOWSKY

Allegro con fuoco (♩.=104 – 116)



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Tarantella

(Italy)

PRIMO

LEOPOLD GODOWSKY

Allegro con fuoco (♩. = 104 – 116)

r.h.

1 2 3 4 5

Compass

5 4 3 2 1

l.h.

f

dim.

cresc.

f

dim.

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mf

sempre più crescendo

p subito

f subito

mf

sempre più crescendo

p subito

f subito

f

★) *Prima volta senza diminuendo*

p

sempre dim. ed accel.

sf

p

sempre dim. ed accel.

f

Csárdás

(Hungary)

The *Csárdás* (Tavern Dance), is a Hungarian folk-dance which found its way into Magyar social circles during the early forties of the 19th century. Its music is essentially Hungarian Gipsy in character- and its form is invariable: a slow plaintive song movement (*Lassu*), in 4/4 time, succeeded by a fiery allegro (*Friss*), the dance proper, in 2/4. Here the contrast between the sombre melancholy of the introduction, with its soft cymbal beats, and the wild and passionate dance measure- the dashing abandon of its *primo* passages borne along on the piquant rhythms of the *secondo* bass- is splendidly brought out. The piece seems a genuine bit of *tzigane* inspiration.

F. H. M.

Csárdás

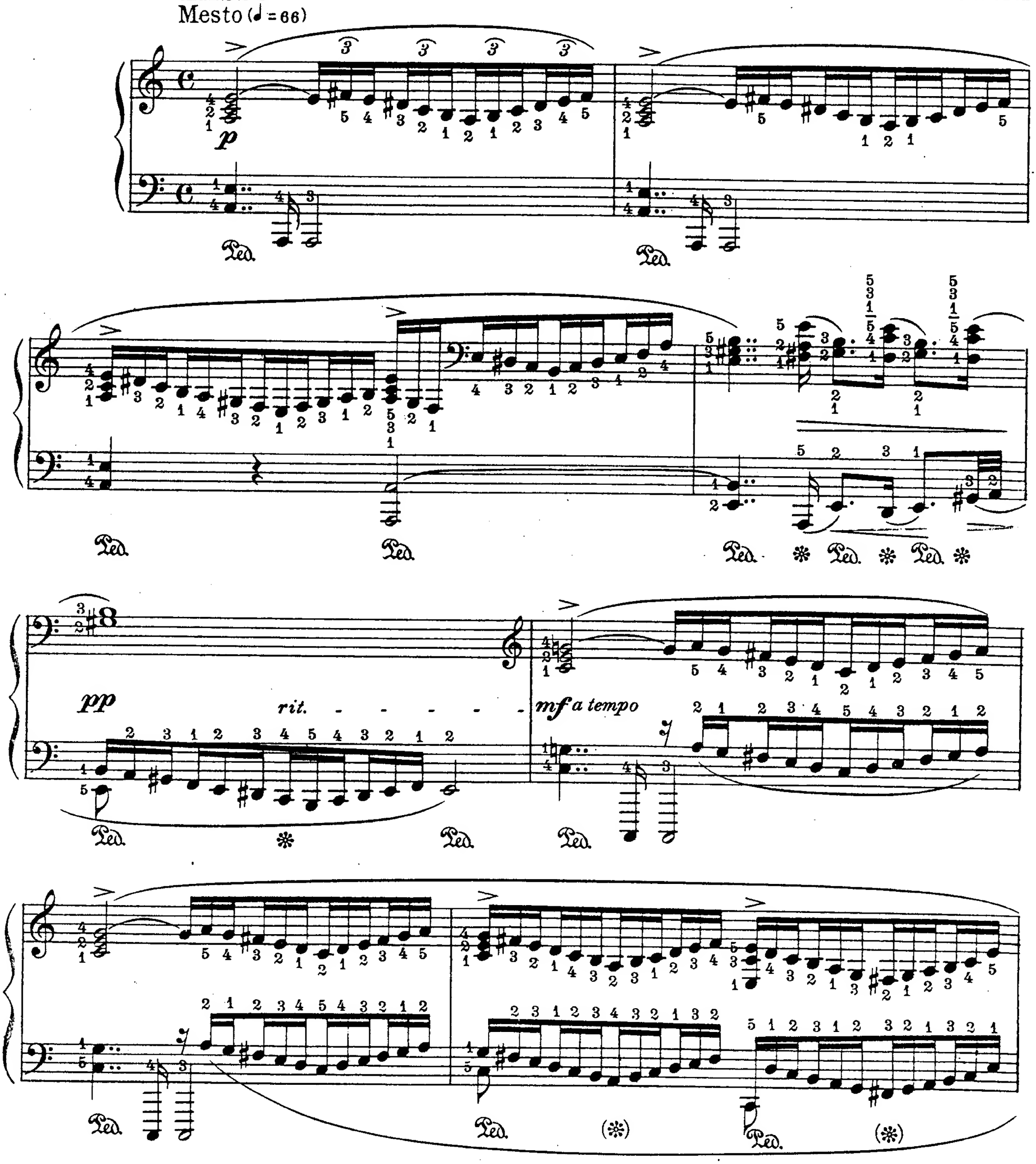
(Hungary)

SECONDO

LASSU

Mesto (♩ = 66)

LEOPOLD GODOWSKY



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Csárdás

(Hungary)

PRIMO

LEOPOLD GODOWSKY

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p *pp rit.*

a tempo

espressivo
meno p

mf

p rall. *molto*

f a tempo
appassionato

dim.

rall.

FRISS
Allegro (♩ = 96 – 104)

p

cresc.

f

a tempo

pp rit.

espressivo
meno ***p***

a tempo

mf

p *rall.*

f *appassionato*

dim.

rall.

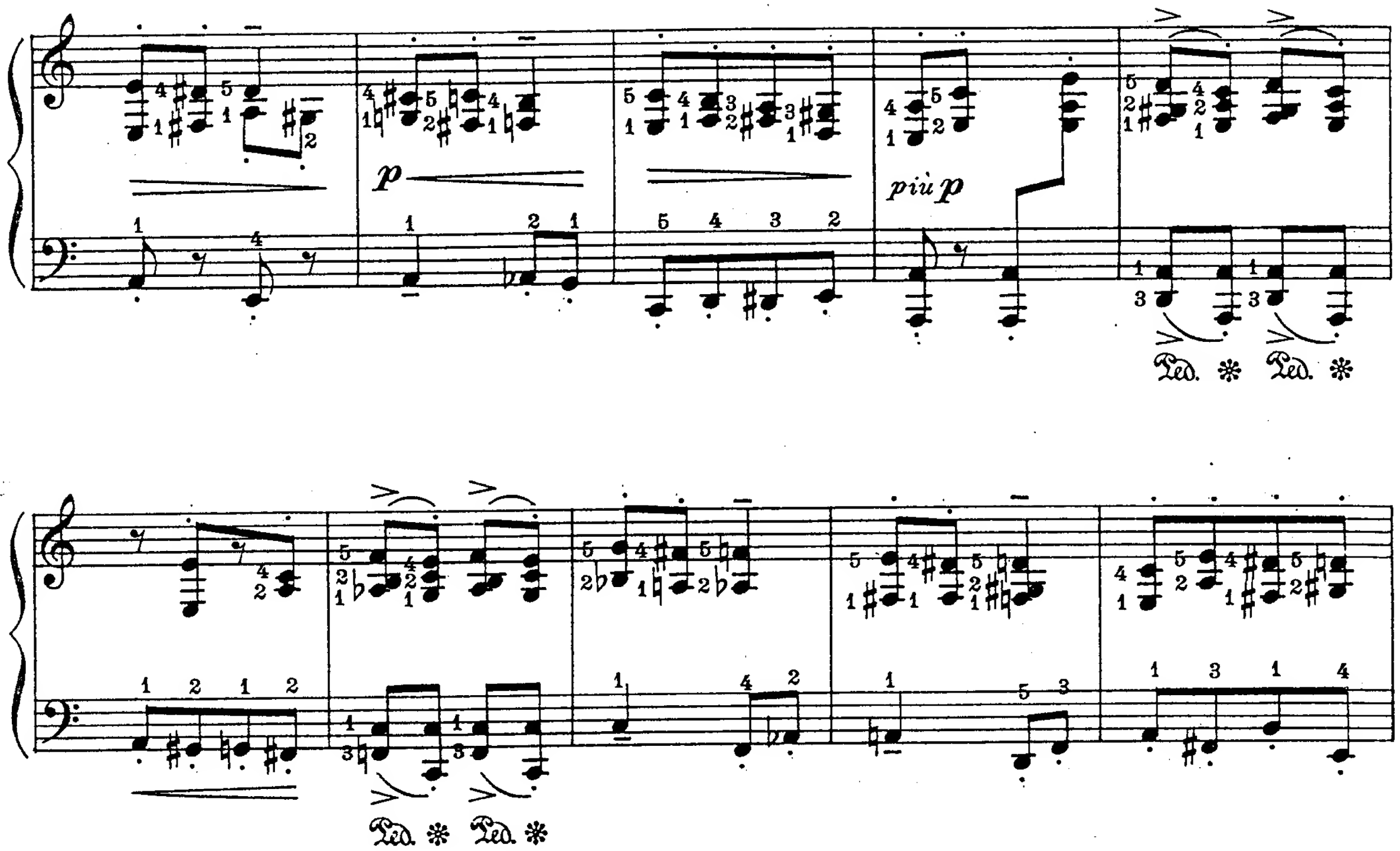
FRISS

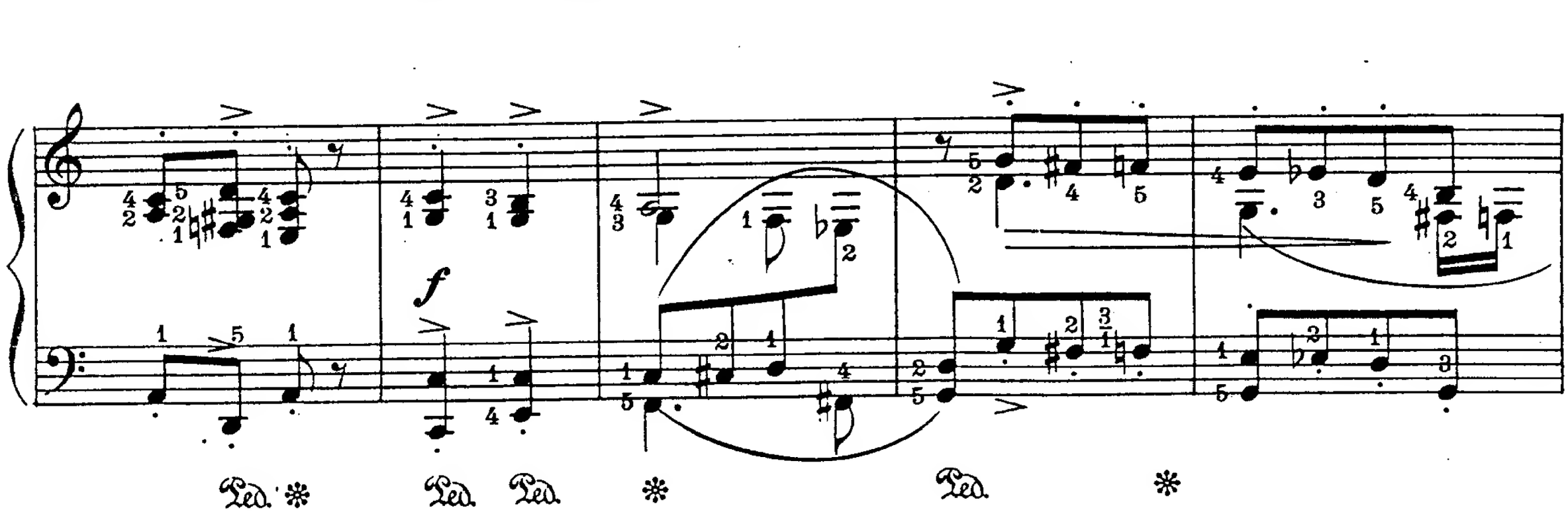
Allegro (♩ = 96 – 104)

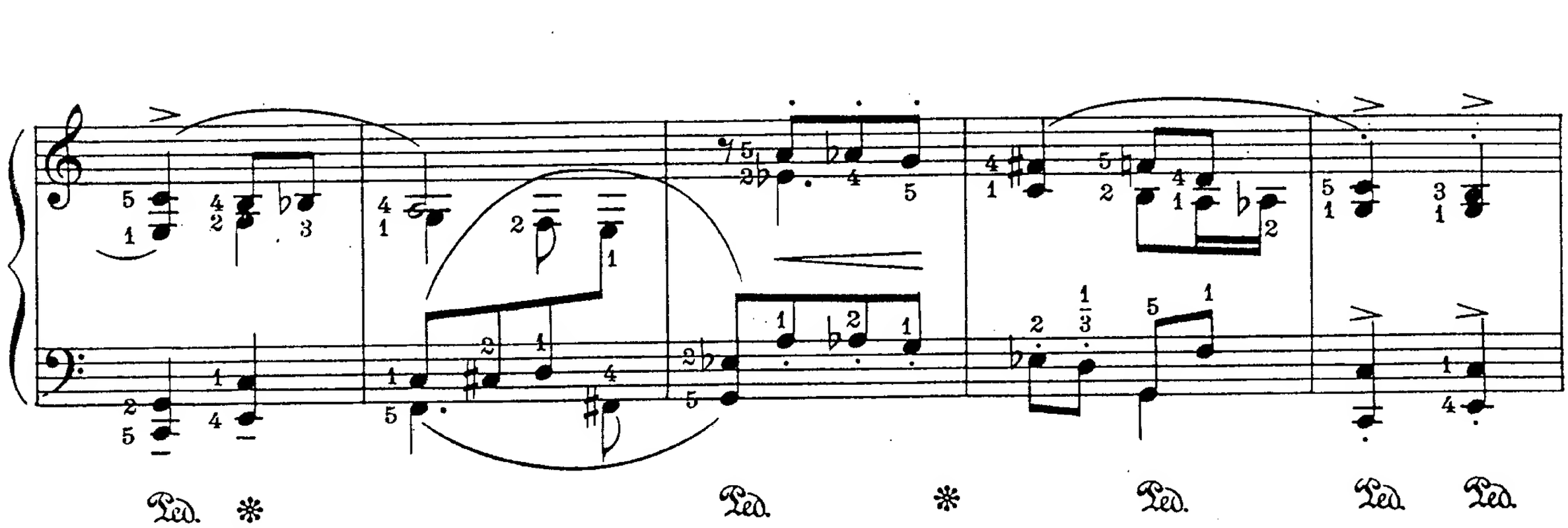
p

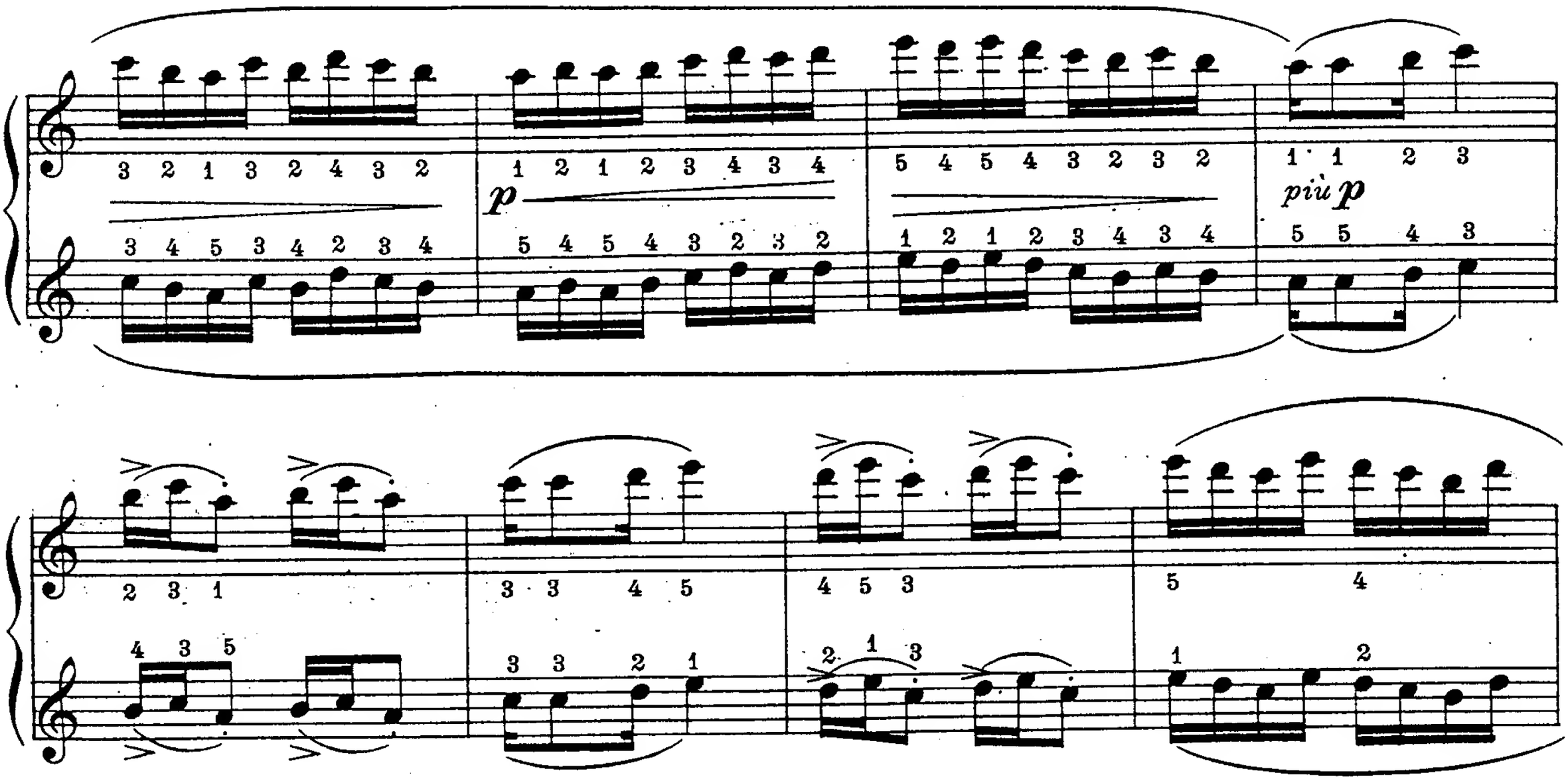
cresc.

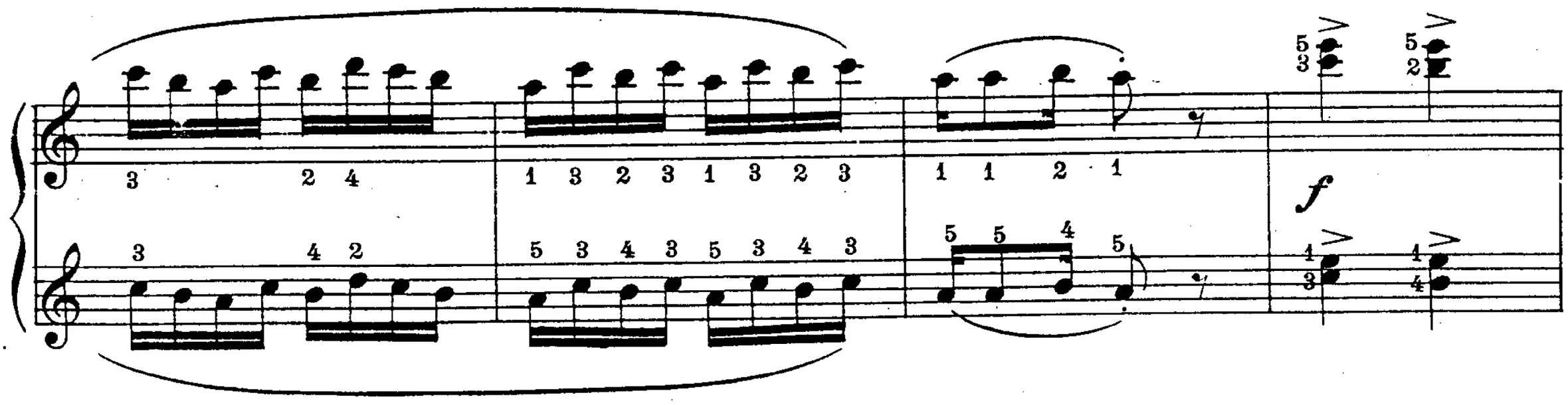
f

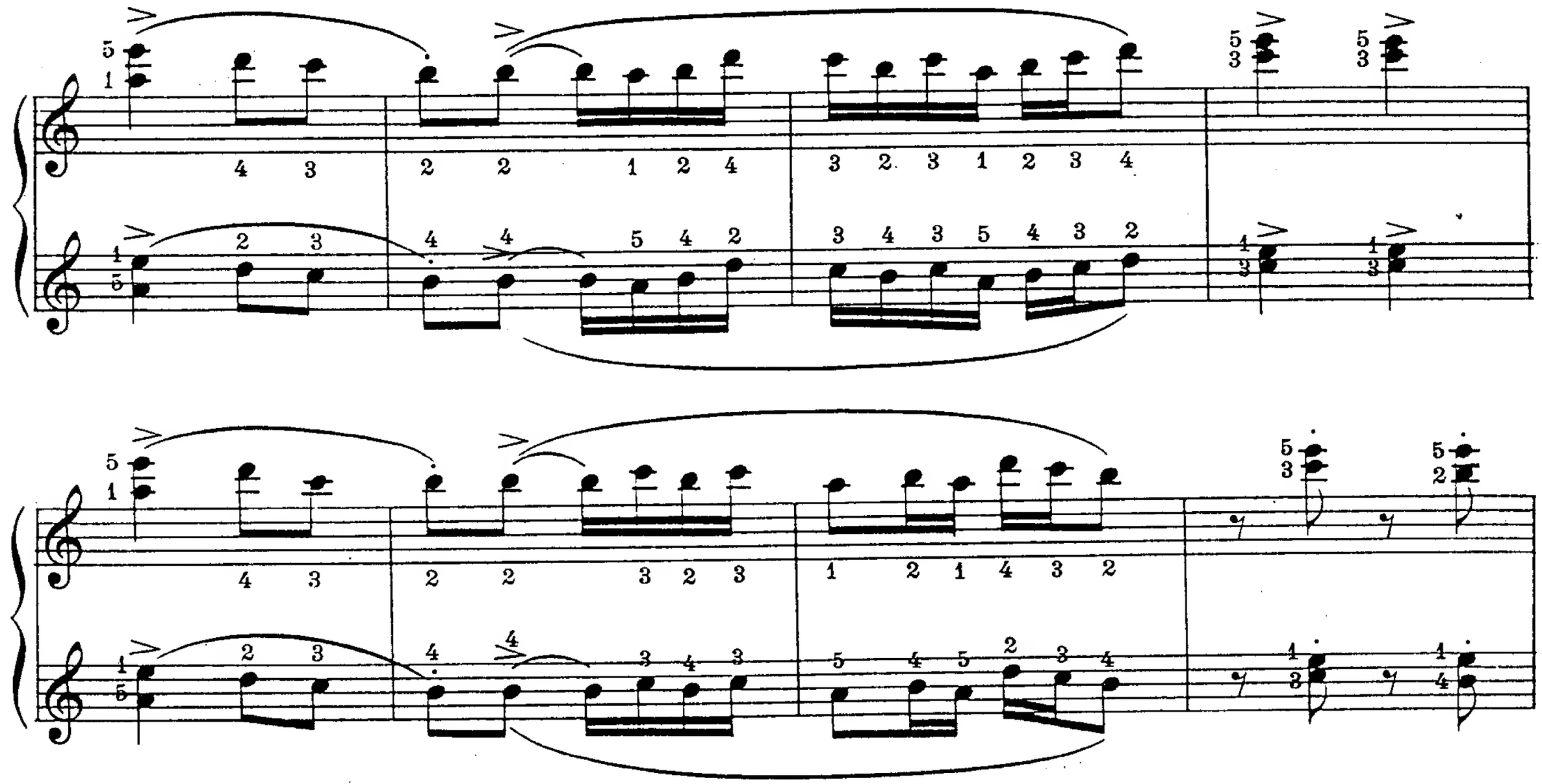

p
più p
Ped. * Ped. *


f
Ped. * Ped. Ped. * Ped. *


Ped. * Ped. * Ped. * Ped. Ped.


p
più p


f



Ped. ✻ Ped. ✻ Ped. ✻

poco cresc.

mf

p

sempre più p

f più mosso

p

mf

p

sempre più p

f più mosso

Mazurka

(Chopinesque)

The *Mazurka* (*Masurek*) originally a Moravian national dance in 3/4 time, has found a place in piano literature because of its gracefulness and its engaging rhythmic peculiarity which throws the accent from the first beat of the measure to the second or third quarter(♩ 𝅗𝅥 | ♫♩ 𝅗𝅥). As a Polish peasant dance the *Mazurka* has a wild, unbridled character, but some Polish composers, and Chopin, in particular, gave it a softer and more melancholy quality of appeal. In this happy example, a rich, modern harmonic base supports a melody of plaintive charm, one that seems a veritable dance-song and recalls the fact that the Polish national air, "Poland not as yet is vanquished" is a mazurka.

Mazurka

(Chopinesque)

SECONDO

LEOPOLD GODOWSKY

Moderato (𝅗𝅥.=58 - 66)

p mesto

rall.

mf

tempo

p subito

rall.

a tempo

rall.

f più mosso

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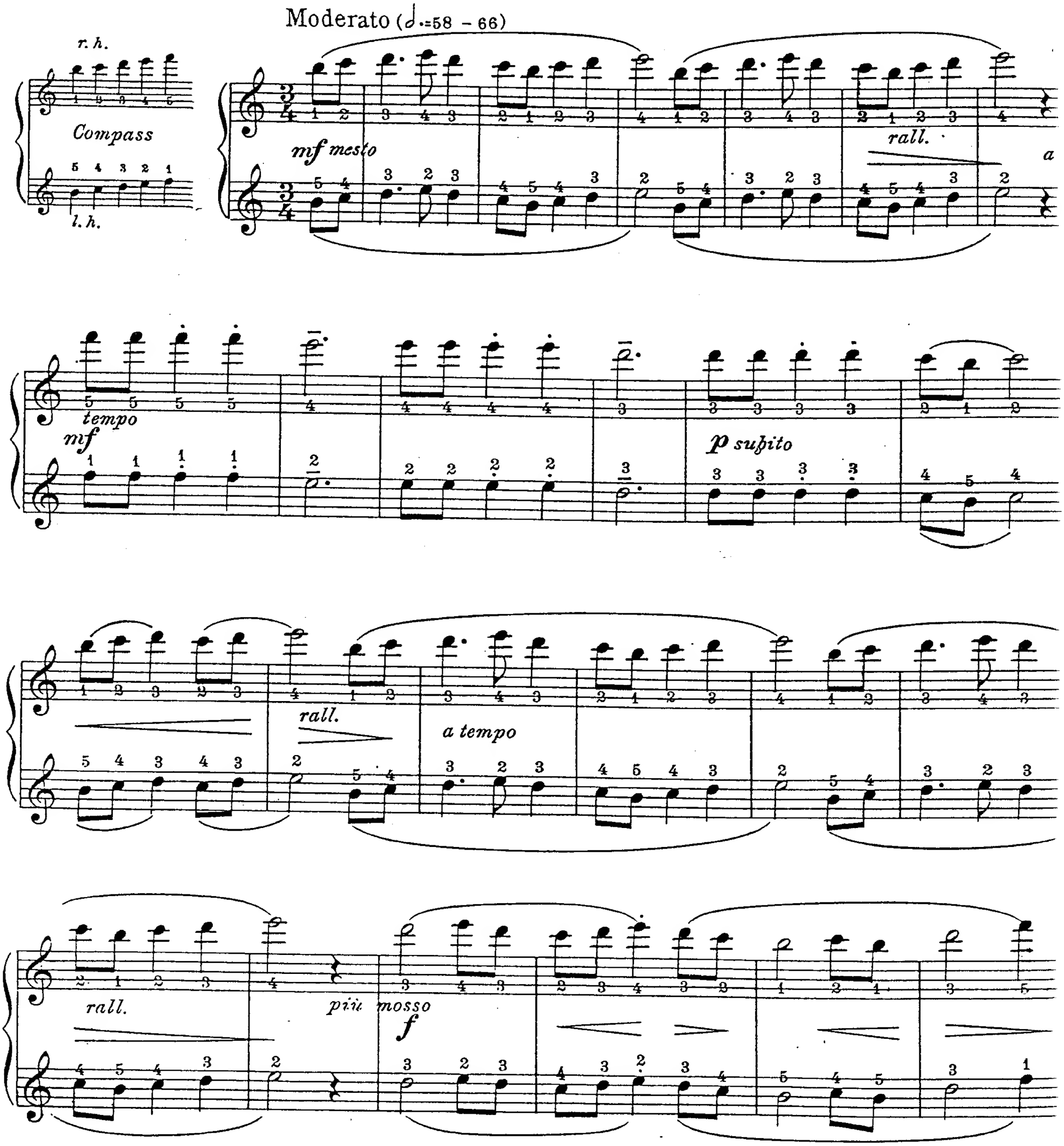
Mazurka

(Chopinesque)

PRIMO

LEOPOLD GODOWSK



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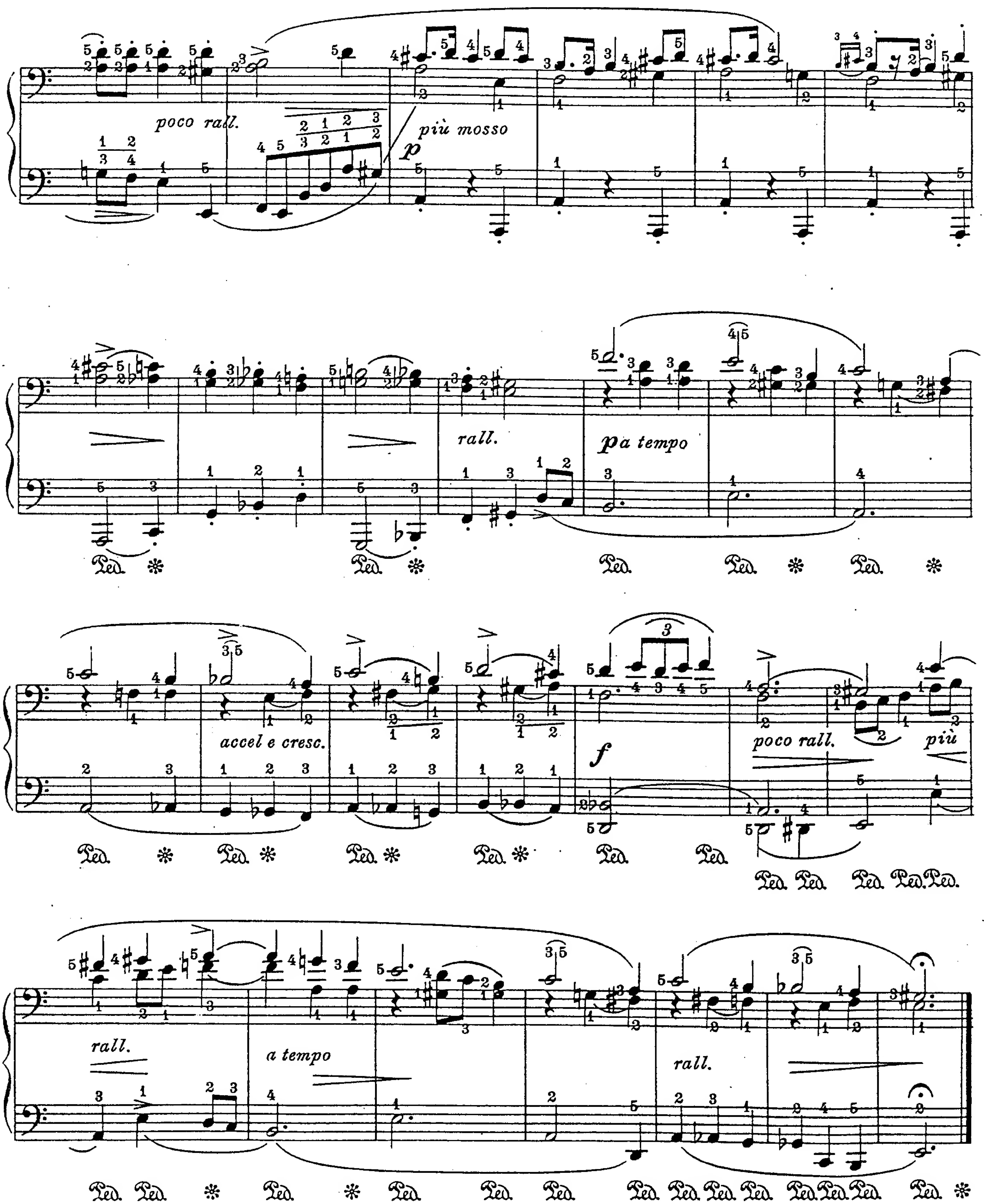
poco rall.
più mosso
p
rall.
p a tempo
accel e cresc.
f
poco rall.
più
rall.
a tempo
rall.

mp poco rall

p più mosso

rall.

p

a tempo

accel e cresc.

f

poco rall.

più rall.

p

a tempo

rall.

38

Polonaise

(Poland)

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 96-108)

mf

f

p

espr.

dim.

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Polonaise

(Poland)

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 96 - 108)

r.h.

Compass

l.h.

mf

f

p

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rit.

p a tempo

Fine

poco più sostenuto
espr.

p

cresc.

rall.

p a tempo

pp

cresc.

rit.
mp subito

Polonaise Da Capo al Fine senza ripetizione

rit. *p a tempo*

Fine

poco più sostenuto

p espr.

rall. *a tempo* *p*

cresc. *rit.*

Polonaise Da Capo al Fine senza ripetizione